The Connecticut Historical Society

ULLETIN *Volume 20, Number 2 April 1955*

Oriental porcelain punch bowl, ca. 1780, owned by Jeremiah Wadsworth (1743–1804) of Hartford. Gift of Miss Frances E. Brinley of Newington, Connecticut

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Connecticut Historical Society
BULLETIN

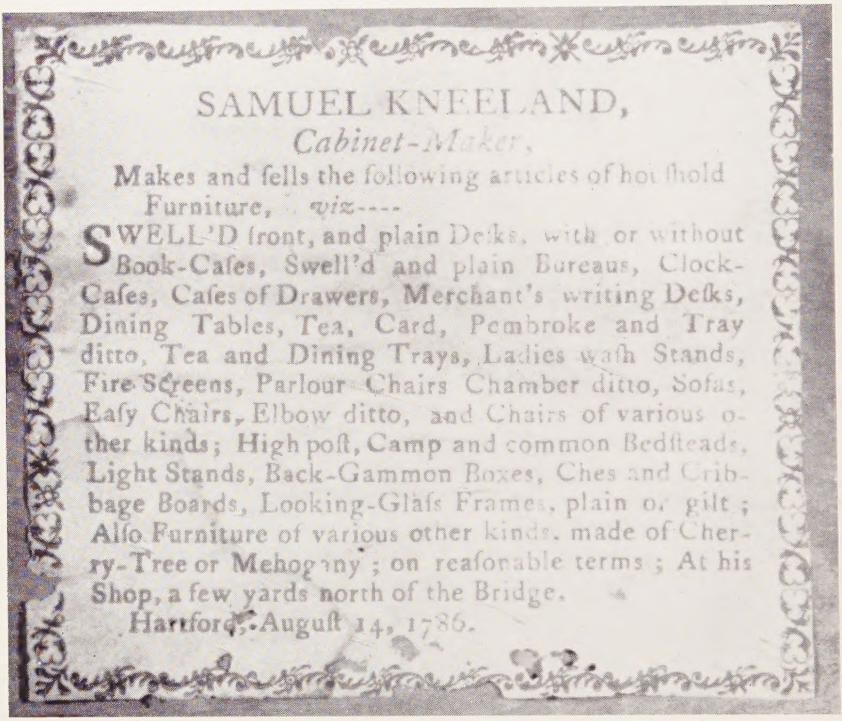
Volume 20 Hartford, April 1955 Number 2

The Wadsworth Punch Bowl ca. 1780

In January of this year the Society received from the Brinley family of Newington an oriental export porcelain punch bowl, ca. 1780. This piece came encased in a box bearing a Samuel Kneeland label. The combination of the punch bowl, and its container, is another valuable addition to the Society's collection.

In a letter accompanying the gift, Miss Frances E. Brinley states that the punch bowl was owned by her ancestor, Jeremiah Wadsworth, who was born July 12, 1743, and died April 30, 1804. This distinguished man was elected Deputy Commissary General by the Continental Congress on June 18,

Inlaid box made by Samuel Kneeland in 1786 for the Wadsworth punch bowl


SAMUEL KNEELAND,
Cabinet-Maker,
Makes and sells the following articles of household Furniture, *viz*----
SWELL'D front, and plain Desks, with or without Book-Cases, Swell'd and plain Bureaus, Clock-Cases, Cases of Drawers, Merchant's writing Desks, Dining Tables, Tea, Card, Pembroke and Tray ditto, Tea and Dining Trays, Ladies wash Stands, Fire Screens, Parlour Chairs Chamber ditto, Sofas, Easy Chairs, Elbow ditto, and Chairs of various other kinds; High post, Camp and common Bedsteads, Light Stands, Back-Gammon Boxes, Ches and Cribbage Boards, Looking-Glass Frames, plain or gilt; Also Furniture of various other kinds, made of Cherry-Tree or Mehogany; on reasonable terms; At his Shop, a few yards north of the Bridge.
Hartford, Auguſt 14, 1786.

This label, inside cover of Wadsworth punch bowl case, identifies a Samuel Kneeland piece, (3½ x 3 inches)

1777. Upon the resignation of Joseph Trumbull, Wadsworth was appointed Commissary General of the United States, a post he held until he resigned December 4, 1779. Later, he was requested by Rochambeau to act as commissary to the French troops. With France largely indebted to him for past favors, Wadsworth went to Paris to settle his claim in 1783 (the coat and vest worn by Jeremiah Wadsworth at the French court are now on exhibit in Gallery 3). He was highly successful in his connections abroad, renewed his French acquaintances, made new ones, and was entertained at Passy by Franklin and Jay. Following his return to the United States, he was elected to Congress in 1787 and 1788. In 1795 he became a member of the State Legislature and Executive Council, and to this latter post he was re-elected annually until 1801. Added to his career as statesman, Congressman, and soldier, Jeremiah Wadsworth was founder of the Bank of North America in Philadelphia, founder of the Hartford Bank, a director of the United States Bank, president of the Bank of New York, and was instrumental in establishing the first partnership for insurance in Connecticut.

Family tradition relates that George Washington, as a guest at the Wadsworth home, was served from the punch bowl on several occasions. On June 30, 1775 General Washington called on Wadsworth in Hartford; on September 20, 1780 he was a guest with Rochambeau and Lafayette; and again on Octo-

ber 20, 1789 Washington dined at his house. The Wadsworth home was always the seat of hospitality. Here the Trumbulls, Williams's, Huntingtons, Lathrops, Russells, Talcotts, Webbs, Hosmers, Chesters and other prominent Connecticut families were entertained. Here General Putnam was seized with paralysis which forced his resignation from the Army. Here the American staff of Washington, Lafayette, Knox and Hamilton met Rochambeau, Lauzun and Admiral Ternay. Mrs. Wadsworth, the former Mehitable Russell of Middletown, wrote to her children, Daniel and Harriet, in Boston, June 26, 1781: "We have had the General Rochambeau and his family at our house, and a number more of the gentlemen of the army as they pass. I expect the last of them to pass next Monday." The visitors at the Wadsworth household numbered many distinguished people and in this case the family tradition of being served from the punch bowl undoubtedly rings true.

The Samuel Kneeland label, appearing on the inside cover of the box, brings to light another feature concerning this important piece. There are not many well documented cabinetmakers in Connecticut because few identifying labels on their work have survived. In the case of Samuel Kneeland we are fortunate in knowing of four pieces, including the punch bowl case, which, because of the label, are definitely identified as his. Kneeland's dates remain doubtful, but through the advertisements which appeared in Connecticut newspapers from 1786 to 1799, we are able to trace his career as a cabinetmaker in Connecticut. The first, in the *American Mercury*, is identical, except for size and spelling, with the label in the punch bowl, and is dated Hartford, August 14, 1786.

SAMUEL KNEELAND

Cabinet-Maker

Makes and sells the following articles of houshold Furniture, *viz* — — — —

SWELL'D front, and plain Desks, with or without Book-cases, Swell'd and plain Bureaus, Clock-Cases, Cases of Drawers, Merchant's writing Desks, Dineing Tables, Tea, Card, Pembroke and Tray ditto, Tea and Dineing Trays, Ladies wash Stands, Fire Screens, Parlour Chairs Chamber ditto, Sofas, Easy Chairs, Elbow ditto, and Chairs of various other kinds; High post, Camp and Common Bedsteads, Light Stands, Back-Gammon Boxes, Ches and Cribbage Boards, Looking Glass Frames, plain or gilt; Also Furniture of various other kinds, made of Cherry-Tree or Mehogany; on reasonable terms: At his Shop, a few yards north of the Bridge.

Hartford, August 14, 1786

[*American Mercury*, August 14, 1786]

A year later, June 13, 1787 Kneeland moved his shop "about ten yards west of the Great Bridge," and hoped his customers would follow him to his new quarters:

THE Subscriber returns his thanks to his customers, for their past favours; begs leave to inform them that he has removed to his new Shop, about ten Yards West of the Great Bridge where he carries on the Cabinet and Chair making business as usual, in all its branches, and on the most reasonable terms. He hopes by being attentive to his business and studious to please, to merit their favours in future; the smallest of which will be gratefully acknowledged by

their humble Servant
SAMUEL KNEELAND

Hartford, June 18, 1787

[*American Mercury*, June 25, 1787]

Also in the *American Mercury* of the same year:

Samuel Kneeland

CABINET AND CHAIR-MAKER

TAKES this method to inform the Public that they may be supplied with Cabinet work and Chairs of all kinds, made in the most elegant and fashionable manner and on the most reasonable terms for Cash or Country Produce; at his Shop ten yards west of the Great Bridge in this City. Ladies and Gentlemen, in town or country, who may please to favour him with their commands, may depend upon having their work executed with neatness and dispatch.

N. B. Old Looking Glasses repaired, fram'd and gilt in the neatest manner, so as to look equal to new ones.

Hartford, Nov. 12, 1787

[*American Mercury*, November 12, 1787]

Kneeland & Adams chest of drawers owned by Maxwell L. Brainard of West Hartford

His advertisement in the *American Mercury*, April 6, 1789 informs the public that he has employed a workman skilled in bottoming chairs:

Chairs Bottomed.

THE subscriber has employed a good workman, that has been regularly bred to the business of bottoming chairs—Any person that may want any work of that kind may have it done on the shortest notice, at my shop near the Bridge, where Cabinet work of all kinds is done in the best manner.

By the public's most humble servant

SAMUEL KNEELAND

Hartford, April 6, 1789

[*American Mercury*, April 6, 1789]

The *Connecticut Courant* of August 10, 1789 carries the information that he has moved his shop to his house near Mr. Bliss's tan works; followed by a new move, in 1791, west of Jonathan Butler's tan works where he also sold printing presses:

Quicksilvering of Looking-Glasses

THE subscriber returns his sincere thanks to his customers for their past favours, begs leave to inform them, that he has removed from the bridge to his house near Mr. Blis's tan works; where he still continues to carry on the Cabinet and Chairmaking business, in its various branches, as usual. Also, silvering, framing and gilding Looking-Glasses, in the neatest manner; those who have old Glasses that are defaced in the silvering, may, (if the plates are whole) have an entire new Looking-Glass, at a small expense, and the thanks of the public's most humble servant,

SAMUEL KNEELAND

Hartford, Aug. 1789

[*Connecticut Courant*, August 10, 1789]

THE Subscriber respectfully informs his customers and the public that he continues to carry on the CABINET and CHAIR MAKING business in its various branches at his house a few rods west of Mr. Jonathan Butler's Tan Works—Where may be had on short notice Cabinet work and Chairs of any kind, and of the newest fashions. Also, PRINTING PRESSES, warranted equal with any made in this State, and on as reasonable terms. He has employed several capable workmen, and hopes by a strict attention to his business to merit the favours of his friends and the public—the smallest of which will be acknowledged by their very humble servant.

SAMUEL KNEELAND

N. B. Wanted a likely, active BOY, 14 or 15 years of age, as an Apprentice to the above business One from the country will be prefered.

Hartford, March 21, 1791

[*American Mercury*, March 21, 1791]

WANTED

ONE or two likely, active BOYS that can be well [r]ecommened as apprentices in the Cabinet-Making Business; such may find a place by applying to *Samuel Kneeland* a few rods West of Mr. Jonathan Butler's Tan Works, Where Cabinet Work and Chairs of the best kind may be had on short notice.

N. B. Old Looking Glasses Quick Silver'd, fram'd and Gilt, in the neatest manner, cheap for cash.

Hartford, December 12, 1791

[*American Mercury*, January 23, 1792]

Label pasted in chest of drawers owned by M. L. Brainard. Kneeland and Lemuel Adams were partners 1792–1795

On September 10, 1792 Lemuel Adams joined Samuel Kneeland as partner under the firm name of Kneeland & Adams. The firm advertised extensively for the year 1793; but in 1794 no newspaper advertisements for the company have been found. On March 9, 1795 the co-partnership of Kneeland & Adams, by mutual consent, was dissolved, according to a notice which appeared in the *American Mercury* of that date:

THE CO-PARTNERSHIP OF

Kneeland & Adams

Is this day by mutual consent desolved
SAMUEL KNEELAND
LEMUEL ADAMS
Hartford, March 5, 1795

[*American Mercury*, March 9, 1795]

Adams continued as a cabinetmaker on his own until May 2, 1800 when the *Middlesex Gazette* carried the information that his property in Hartford was "to be leased and possession given the 1st of June next." After this, Lemuel Adams dropped out of sight.

Samuel Kneeland, meanwhile, continued in his trade of cabinetmaker. The *American Mercury* of March 27, 1797 tells us that again he has moved, taking the shop formerly occupied by William Dexter as a comb factory; and finally moving to Farmington in 1798:

Samuel Kneeland

Cabinet Maker

WOULD inform his friends and the public in general that he has removed from his old stand and taken the shop lately occupied by WILLIAM DEXTER as a Comb Factory, three rods north of the bridge where any commands in his line of business will be thankfully received.

N. B. Old Looking-Glasses quicksilvered, framed and gilt as usual.

Hartford, March 20

SAMUEL KNEELAND

Cabinet and Chair Maker, Farmington

BEGS leave to acquaint his friends and the public, that he has lately removed from Hartford to the noted stand lately occupied by Mr. Thomas Bulkley, cabinet maker, deceased; where he intends to carry on the above business in all its various branches, in the most modern fashions, of cherry or mahogany. He likewise quicksilvers, frames, and gilds Looking Glasses of every description.

He wants a Journeyman that is a workman. Likewise 2 likely active Boys as apprentices to the above business; such may find good encouragement by applying as above.

Farmington, Jan. 20

[*Connecticut Courant*, February 5, 1798]

The final Samuel Kneeland notice appeared in the *Connecticut Courant* under date of August 5, 1799, advertising for journeymen cabinetmakers and one or two "likely, active boys" as apprentices to his Farmington shop. Since there are no further notices in the newspapers, it must be assumed that Samuel Kneeland left Connecticut to continue his trade elsewhere:

Journeymen Cabinet-Makers

WANTED by the subscriber one or two Journeymen Cabinet-Makers, that are adept in their business. Likewise one or two likely active Boys, as apprentices to the above business, to whom good encouragement will be given.

SAMUEL KNEELAND

Farmington, Aug. 5, 1799

[*Connecticut Courant,* August 5, 1799]

Of the four known labeled pieces, the punch bowl case is probably the earliest for it bears only the Samuel Kneeland name, and not the firm name of Kneeland & Adams. A mirror, owned by William Stuart Walcott, Jr. which he describes in his article, "A Kneeland & Adams Mirror," *Antiques Magazine,* Volume 13, page 31 [1928], is dated at about 1793. This label is different from all others in that it was printed by Elisha Babcock, a contemporary of Kneeland & Adams, and successful printer in Hartford. The third piece, a chest of drawers, cherry, is in the Henry Francis DuPont collection, and illustrated in *American Furniture, Queen Anne & Chippendale* by Joseph Downs, MacMillan Company, 1952. A handwritten notation on the label dates the piece as 1793. The last piece, a chest of drawers owned by Maxwell L. Brainard of Hartford, bears a Kneeland & Adams label, dating it between 1792 and 1795.

It is not often that a gift to the Society is significant for two equally important reasons. In the punch bowl we acquired a fine example of oriental pottery made ca. 1780. In the Samuel Kneeland box we are once more able to place a local cabinetmaker on the list of craftsmen so often overlooked in the more important passage of events.

News of the Society

A near capacity audience attended the April meeting to consider two important recommendations by the Standing Committee. It was voted unanimously to amend the By-Laws increasing the Admission Fee from $3.00 to $5.00; dues for Associate Members, who now must reside outside Connecticut, from $2.00 to $3.00; Active Members, $3.00 to $5.00; and Contributing Members will now pay $15.00. This action was taken after careful consideration and represents the first increase in dues in 129 years.

The endowment of the Society is sufficient for salaries, operation and maintenance of the building, and for normal acquisition purposes. The rapid increase in memberships in recent years has placed an undue burden upon these funds.

The actual cost for each member of printing and distributing the *Bulletin, Annual Report* and postal notices is $3.00. This means that for each Associate Member paying $2.00, it was costing the Society $1.00. For local members, adding the expense of lectures, seminars and exhibitions, we have a figure around $4.10, and dues of $3.00 left a deficit of $1.10. It is as simple as that. Cost figures have risen to the point where we can no longer absorb the increase. Income from new endowment had to be channelled into these categories rather than employment of a much needed museum curator or manuscript cataloguer.

It was a decision reached reluctantly. We do not want any member to withdraw because the dues are burdensome. It is our hope that a complete understanding of the subject will prove justification for the change.

The second important recommendation by the Standing Committee concerned immediate expansion. Ten years ago twenty-five members was a good attendance at our meetings. When we moved to Elizabeth Street the lecture room with a capacity of 80 seemed adequate. A combination of circumstances, however, proved us wrong. A central location, plenty of parking space, good programs, an astounding increase in membership has overflowed the room for almost every meeting. It has reached the point where many are now staying at home because of the uncertainty of securing a seat.

The Standing Committee in February appropriated funds for a study to determine where an auditorium might be built and secured tentative plans proving its feasibility. After consideration of these studies the Committee recommended to the Society that it be authorized to proceed with plans and contract for the erection of an auditorium. This was voted unanimously.

At the moment nothing is definite. The Standing Committee merely has authority to plan and erect an auditorium. We think it will seat between 250 and 300 persons. We are not yet certain just where it will be located on our grounds, but hope a decision will have been made by our July *Bulletin* so that you may be informed of progress.

It is anticipated the cost will be $150,000 to $200,000 although we are not yet in a position to secure actual cost estimates. We do not know how it will be financed. It will be as economical and practical as we can make it. We will not borrow, nor can we strip our building funds to

the point where income to operate and maintain is jeopardized. We do have some funds available for building. The decision as to how it will be financed will be made by the Finance Committee. It is certain, however, that we will solicit and accept contributions for the purpose. We know of no worthier cause than erection of a building we will all find useful. Contributions large and small will be gratefully received.

PHILIP HAAS HAMMERSLOUGH

On March 30, 1955 Philip Haas Hammerslough was elected Patron of the Society by the Standing Committee. This is the highest honor which may be bestowed by the Society in recognition of outstanding service and gifts to the museum and library.

A year ago Edgar F. Waterman and Houghton Bulkeley were elected Patrons. To this distinguished group is now added Mr. Hammerslough, the third to be so named. Mr. Hammerslough is a noted lecturer and collector of American silver and Tucker china. Portions of his collections have been exhibited at New London, Providence, Detroit, Springfield and the Wadsworth Atheneum in Hartford. His Tucker china collection, in particular, excited considerable local interest when exhibited here a year ago.

Mr. Hammerslough's vast knowledge has always been available to the staff. In December we suggested the possibility of featuring Connecticut views on Staffordshire china. He not only lent a large portion of the exhibition himself, but also traveled extensively to locate and secure specimens desired for the exhibit. This required much time and effort for which we are deeply grateful.

Members Admitted February 1, 1955—April 5, 1955

Mary Allis
Mrs. A. G. Andersen
Mrs. Henry S. Beers
Mrs. F. Edward Bosson
Charles Edward Buckley
Fred A. Cazel, Jr.
Eugene M. Clifford
Isabelle Spotswood Cox
Rev. James F. English
Mrs. Walter Eyers
Harriet L. Gilbert
Henry Rood Goodwin
William Ainsworth Greene
Mrs. George R. Hall, Sr.
Mrs. Bertrand A. Harrison
Richard Joseph Hartford
Mrs. Denison B. Hoffman
Robert J. Kelley
Mrs. Henry R. McLane
Margaret Meaney
Mrs. Ruth Coyle Millard
Mrs. R. I. Munsell
Mrs. Charles S. Nutt
Jessie Agnes Parsons
Mrs. Roy P. Pratt
Mrs. Glenn H. Smith
John D. Stout
Nelson Case Taintor
Mrs. Nelson Case Taintor
Carolyn Brewster Taylor
Pearl Tiffany
Robert P. Ward, Jr.
Ida Mildred Zamel

Reuben Moulthrop
1763 - 1814

Thomas Robbins, first Librarian of the Society. Painting by Reuben Moulthrop (1763–1814)

When our building was purchased in 1950 we kept flexibility in mind during the eighteen months of renovation. We wanted galleries in which, periodically, our various collections could be exhibited. Particularly in Gallery 1 it has been possible to display paintings, drawings, lithographs, views, maps and broadsides. We are a record museum of Connecticut and it is important to exhibit examples of the various types of things that we are collecting. Exhibits indicate to dealers and owners items of value to us and reveal gaps which, from time to time, may be remedied.

Exhibitions have also made necessary much research in planning and securing objects desired. Especially in the field of Connecticut painters it has been obvious we were working in a virtually virgin field. Little is collected in print and the scarcity of our knowledge is appalling. The result achieved through the Joseph Steward and William Johnston exhibitions was encouraging. We hope annually to exhibit works by some colonial Connect-

icut artist. Information we locate will appear in our *Bulletin* and paintings identified will increase our knowledge of this fascinating subject.

As an example of the type of information desired, and which may still be buried in barns, attics and libraries, we here include transcriptions of a series of letters between the Society's first Librarian, and Reuben Moulthrop, a New Haven artist. These are a splendid example of how an artist worked, traveled and settled his bills with paintings. It is perhaps too much to expect many such examples, but it illustrates a pattern undoubtedly duplicated many times.

Reuben Moulthrop, baptised July 24, 1763, was the son of John 3rd and Abigail (Holt) Moulthrop. The earliest record of him which appears in the *Connecticut Journal,* September 4, 1793, is an advertisement "Reuben Moulthrop, Artist in Painting and Wax Work." Moulthrop was then thirty years old, had married November 18, 1792 to Hannah, daughter of Reverend Nicholas and Hannah (Austin) Street, and was living in New Haven. The advertisement listed three representative wax figures: The King of France; a Speaking Figure, yet unfinished; and An Indian Chief on display at the Sign of the Goddess Iris on State Street, New Haven. That Moulthrop was soliciting trade is evident as the advertisement further states "miniature and portrait painting, as also exact likenesses in wax taken on short notice":

REUBEN MOULTHROP

Artist in PAINTING and WAX-WORK,

RESPECTFULLY informs the Public, That he has moddelled in Wax, a striking Likeness of the KING OF FRANCE in the Act of losing his Head, under the GUILLOTINE, preserving every Circumstance which can give to the Eye of the Spectator a realizing View of that momentous and interesting Event. Also

A SPEAKING FIGURE, which, even in its unfinished State, has afforded the highest Satisfaction to the Curious. Also

AN INDIAN CHIEF, being an exact Likeness of a Cherokee, who was at Philadelphia.

These Figures will be exhibited at the Sign of the GODDESS IRIS, in State Street—The Doors will be open on Monday next, at 8 o'clock in the Morning till 9 in the Evening, and for the same Hours in every successive Day.

Admittance One Quarter of a Dollar, and One Eighth for Children.

MR. MOULTHROP hopes that his Exhibition may prove a valuable Addition to the Entertainment of Commencement Week.

N.B. MINIATURE AND PORTRAIT PAINTING as also exact LIKENESSES in WAX, taken by MR. MOULTHROP at short Notice.

New Haven, Sept. 3, 1793

On January 22, 1796, *Middlesex Gazette*, the exhibit was in Middletown:

Wax-Work & Music

R. MOULTHROP & D. SALTER

RESPECTFULLY inform the Inhabitants of this Town, that during this Day and Evening they will exhibit at Mrs. Bigelow's Tavern, for the last Time.

Middletown, Jan. 22, 1796

[*Middlesex Gazette*, January 22, 1796]

On February 15 of the same year the exhibition appeared in Hartford with nine new wax figures added: The President of the United States, President Stiles of Yale College, General Butler who fell at St. Clair's Defeat, Polygamy, Philemon and Levinia, Caroline of Litchfield, The Romp, The Drunken Sailors, The Barber shaving the Hermit. Next was an exhibition in New London, also 1796:

Wax-Work & Music

R. MOULTHROP & D. SALTER

Respectfully inform the Inhabitants of this town, that on Monday, Feb. 15 to continue the week, at the house of Mr Jane's, *they will open an exhibition of* Wax-Work *and* Music— Consisting of—

A Striking likeness of the President of the United States—Of the late Dr. Stiles the Late Gen. Butler, who fell at St. Clair's defeat, represented as wounded in the leg and breast, an Indian rushing upon him to tomahawk him—The decapitation of the king of France—Poligamy, or the man with two wives—Philemon and Levinia—Caroline of Litchfield—The Romp, of the Mother chiding her daughter—The Drunken Sailors—The Barber shaving the old Hermit.

Music—Several beautiful airs by Master Salter (a boy of 9 years old) on the Piano Forte, accompanied on the Violin by Mr. Salter—with sundry pieces on the Piano Forte.

Tickets one quarter of a dollar—half price for children. To be seen at any hour each day.

[*Connecticut Courant*, February 15, 1796]

☞ WAX—WORK

Moulthrop & Street

RESPECTFULLY informs the ladies and gentlemen of New London, that, on Tuesday, May 31, at the house of Mr. Pool, they opened an exhibition of WAX FIGURES, consisting of the following:

The President of the United States

The lade Rev. Dr. Ezra Stiles

The late General Butler, who fell at St. Clair's defeat, represented as wounded in his leg and breast, and an Indian rushing upon him with his tomahawk.

The Guillotine, with a perfect representation of the

King of France beheaded.

Dr. Spalding represented as performing a most extraordinary cure of a man who lately attempted to kill himself by cutting his throat in such a manner that his life was despaired of: This is allowed to be the most astonishing piece of art, ever attempted in the practice of surgery. The man cured is now living in the State of Connecticut, in perfect health.

The Sailor and his Girl; or Courtship

The jolly Sailor, with his Bottle

An old maid whipping her Negro Girl, or domestic Discipline

The Romp, chided by her Mother

The Mother's Darling; or a lady with a beautiful Child

The New London Beauty; or a Likeness of one of the most handsome young ladies

The Barber shaving a Clergyman

An Old Hermit

The Exhibition will be open every day from nine o'clock in the morning, until nine in the evening. It will be removed from this town in the course of a few days; therefore all those who wish to see this Collection, must improve the present opportunity.

The Company wil be entertained at all times, when the Exhibition is open, with elegant Music on the Organ—Admittance, One Quarter of a Dollar, for grown persons; Half Price for Children.

New London, June 1, 1796

[*Connecticut Gazette*, June 2, 1796]

The exhibition was next installed in Norwich, February 10, 1801 and Lebanon, February 17, 1801 according to advertisements which appeared in the *Norwich Packet* of those dates. A notation in *Diary of Thomas Robbins, D.D., 1796–1854,* [edited by Rev. Increase N. Tarbox, Boston, 1886, two volumes, sold by The Connecticut Historical Society] states on September 9, 1806—"Rode to New Haven to attend Commencement. Went to see the figures of wax-works . . ." It is likely that Robbins, in 1806, was referring to Mr. Moulthrop's figures as these two men had previously been acquainted. According to *The Arts and Crafts in New York 1777–1799,* compiled by Rita Susswein Gottesman, Reuben Moulthrop advertised his wax work exhibition in the *Weekly Museum* for April 19, 1794 and December 9, 1797.

Mabel P. Stivers in her article "Wax Figures in Old Museums," *Old Time New England,* Volume XVII, Number 1 tells us that the work of manufacturing wax works, with Reuben Moulthrop as manager and Justin Washington Street, his brother-in-law, as assistant, was the only one of its kind in Connecticut. According to Sarah E. Hughes, *History of East Haven,* Moulthrop brought two expert dressmakers (sisters named Shailor from Bristol) to live in his house and superintend the costuming. One of the sisters married, April 5, 1818, to Daniel Hughes as his third wife. Moulthrop's business proved so successful that he sold his house in East Haven to his brother-in-law and erected a new one, a palatial residence for its time, on Townsend Street.

That Moulthrop was best remembered, in his life-time, as a maker of wax figures is indicated by his obituary, August 9, 1814, *Connecticut Courant,* "Died at East Haven Mr. Reuben Moulthrop, aged 51, a celebrated artist in wax-work." His grandson William Moulthrop, quoting from a footnote in the Robbins *Diary,* said of him: "He was quite an artist for those days, but I think worked more on wax than on canvas . . . One of his sons was also an artist in the same line, having made many of the wax figures in Barnum's Museum and other exhibitions."

None of Reuben Moulthrop's wax figures have survived, but we are fortunate in being able to trace the painter Moulthrop through one of the best documented records on an artist in our collections. The painting of Reverend Thomas Robbins, hanging in the Director's office, is clearly signed "R Moulthrop Pinxit Sep[t] 1801."

The subject, Thomas Robbins, our first Librarian (1844–1856) was born August 11, 1777, the son of Reverend Ammi Ruhamah Robbins, first minister of Norfolk, Connecticut, and Elizabeth (Le Baron) Robbins. He entered Yale College in 1792, and removed to Williams College where his father was a trustee, in 1795. On September 7, 1796 he graduated from Williams, and the following week joined the graduating class at Yale. While a senior at Williams, Robbins began his diary which he continued, almost uninterrupted, until two years prior to his death, September 13, 1856. Robbins was twenty five years old, a practicing minister, when he noted in his diary September 5, 1801, "Agreed with Mr. Moulthrop to take my portrait." On September 8, three days later, the portrait was under way, for he wrote, "Sat for Mr. Moulthrop to take my likeness." This portrait, depicting the youthful Robbins, came to the Society in 1844.

Despite the lapse of time, Moulthrop was not forgotten. Six years later, January 15, 1807 Robbins noted in his diary, "Wrote to . . . Mr. Moulthrop of East Haven." This important letter, copy not in our collection, was undoubtedly the first in the following series of letters covering a period of five years, and relating to the several portraits Moulthrop did of the Robbins family. To the letter, Moulthrop replied:

February 19, 1807

Sir:

I received your letter dated Jan. 15th it seems by your letter that you have a wish to have your parents likeness done by me—and you seeme to think that I may have a number in addishon to them. I should be very happy in leting you know when I could come & do them but as I have so many wax figures to make it is quite out of my power at present but if theair is an opportunity in the course of the summer I will inform you. Mrs. Moulthrop joines me in respects to you and your Parents

I am Sir yours
REUBEN MOULTHROP

On March 13, 1807 the diary indicates that Robbins " . . . Received a letter from Mr. Moulthrop [above], East Haven." Moulthrop wrote:

East Haven Feb. 21, 1810

Dear Sir

I rcived your letter dated Nov. 1st 1809 but Sir when I was about to grattify your wishes in seting out to Norfolk the next Monday after reciving your letter I was seased with the tipus feaver which lasted me a long time but I have now got to be about as weel as ever through the goodness of God I am very sory to disappoint you so manny times I must now posspone the business untill warm weather and then try to come up and take your parrents liknes if they are living if I do not do any more. Dear Sir I shall bear it in mind and will writ you Mrs. Moulthrop & Miss Treet joines me in respects to you. I am, Sir, yours,

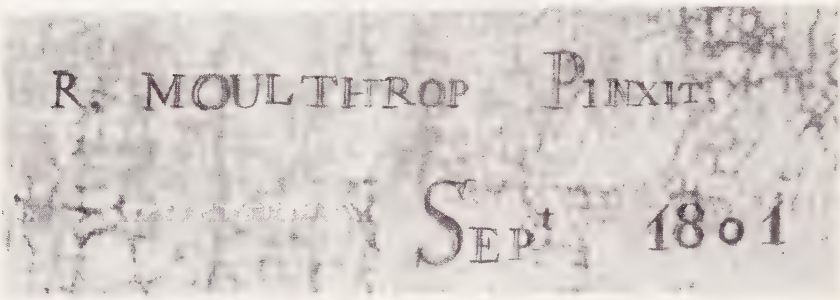
REUBEN MOULTHROP

This letter [above] Robbins referred to in his diary, March 2, 1810, as "Received a letter from Mr. Moulthrop, East Haven."

In January, [1812] Reverend Ammi R. Robbins wrote to his son:

". . . Mr. Moulthrop is not come—I wrote him yt if convenient he wd delay till middle of Jan on acct of Sally's low health—I expect him now every day—but if he fails, I do not feel it of much consequence as it respects we old folks . . ."

It had already taken five years for the "likeness" of Robbins' parents to be realized. The Reverend Ammi Robbins was obviously discouraged, but on January 18, 1812, Joseph Battell wrote to his brother-in-law, Thomas Robbins:



Identifying signature on back of Robbins portrait, the first of a series of paintings by Moulthrop of the Robbins family

January 18, 1812 Norfolk

Dear Brother:

I have but a moment this extreme cold morning to inform you that Mr. Moulthrop arrived last evening from New Haven—I thought you would wish to be here at the time he was painting; and hope you will be able to . . . Should you conclude to be here early next week wish you to buy 6 yds of suitable canvas, to paint on—otherwise we shall be obliged to use white linen at 4/ a yard . . . .

Your Friend and brother
JOSEPH BATTELL

On January 31, 1812, Reverend Ammi R. Robbins wrote to his son:

". . . Mr. Moulthrop has finished your mothers, and will this day finish my likeness—he is constantly in the hall with all his apparatus &c—his work is much admired—I regretted much that you could not be here to direct as to the attitude in which you would have us taken, as the portraits are your property. But I am pretty confident they will suit you. He begins Mr. Battell's tomorrow—and after his and Sally's are finished—he is to take mine again on a larger frame (5 feet square) for Battell & Sally who are very desirous of it and are at the expence—I had no idea that it would take him so long—but he is very nice and critical—why can't you ride up next week or the week after on horseback if not in a cutter—Mr. Moulthrop will be here at least 2 if not 3 weeks longer . . ."

A. R. ROBBINS

March 13, 1812, Thomas Robbins received another letter from his father with the information that Moulthrop, in seven weeks, had completed seven portraits, and had returned to New Haven:

March 13, 1812

". . . Mr. Moulthrop was here 7 weeks—my studdy was resigned up and looked like a painter's shop—He finished 7 portraits, mine & yr mother's for you—I paid him 15 dollas wh you may credit me on my note—Natty also 10—the sum you mentioned & that you wd settle with him in April. Natty

said he could not pay the 24$ and I was determined he shd not go without; in as much as I owe you. He also took Battell's & Sally's with her two Babes on one frame—Also Esqr Battells—and me at full length for Sally—also Samll by his own offer for keeping his horse with oats every day & geting him shod &c—Our pple came in plenty day after day as into a Museum—all agree that the likenesses are admirably drawn—Mr. M left us last Monday morning for home . . ."

A. R. ROBBINS

The last notation concerning the artist Moulthrop and the Robbins portraits appeared in Thomas Robbins' diary September 9, 1812: "Paid Mr. Moulthrop $5.00. This, with $25.00 paid him by my father and brother last winter, which I have endorsed on their notes, makes $30.00 which I have paid him for my parents portraits."

Of the group of seven referred to in the Moulthrop-Robbins-Battell letters at least one, the portrait of Reverend Ammi Ruhamah Robbins (or its copy) is on deposit at Yale College. *Yale University Portrait Index, 1701–1951* lists seven other portraits by Reuben Moulthrop. Of these, the *Index* says of the portrait of Ezra Stiles: "Stiles daughter said 'the artist (afterwards engaged in making wax figures) . . . was a self taught painter, born in East Haven. My father was pleased with his genius, and partly to encourage an amiable and industrious man, he sat for his portrait'." Again, from the diary of Thomas Robbins, footnote, page 146: "In October 1865 there were at Linonian Hall, New Haven, Connecticut, many portraits of former officers of Yale College. Conspicuous among them was a portrait of old Pres. Stiles, painted more than sixty years before by my grandfather, Reuben Moulthrop. The catalogue states it as the work of Reuben Moulthrop, once an artist of note, and honorable citizen of New Haven. I presume that the portrait above referred to still remains in Linonian Hall. Respectfully, Mary L. Moulthrop."

Reuben Moulthrop died July 29, 1814. His wife Hannah (Street) Moulthrop died January 15, 1848, aged eighty. His children were Daniel Bowen, born August 10, 1794, died October 3, 1795; Hannah born July 11, 1796, died unmarried, aged 43; Clarissa born May 3, 1798, died October 28, 1842, unmarried; Daniel born February 11, 1800, married October 4, 1823 to Sarah Trowbridge; Sidney born September 7, 1803, married Salina Ash of Stonington; Delia Ann born March 28, 1805, married April 8, 1827 to William Storer, printer in West Hartford; and Reuben Street born September 2, 1807, died in New Haven June 10, 1841. Of these, Deacon Daniel Moulthrop resided in West Haven; Sidney Moulthrop is listed as an artist (portrait painter and modeler) in 1840–50 New Haven directories who removed to Washington, D. C. in 1867; and Reuben, until his death in 1841, is listed as a shoemaker in New Haven.

Panoramic Views of Connecticut

The prints on display in Gallery 1 are a representative part of a vastly popular art which flourished from the early half of the 19th century to its decline in the 1880's. Harry T. Peters in his book *America on Stone* calls panoramic views the most important lithographic group. They are an invaluable historical record, usually accurate, supplying a wealth of detail and information not found through any other medium.

Helped by the work of Currier & Ives, who sold at popular prices on a mass-production scale, scores of lithographers, engravers, artists and publishers came into being as the demand for prints increased. Of these, the successive firms of the four Kellogg brothers of Hartford, 1830–1867, were among the most productive (Prints #4, 26, 30, 34, 37, 41, 49). [See Connecticut Historical Society *Bulletin*, Volume 13, #3]. Panoramic views were not the most popular of the Kellogg categories; but they excelled in their series of American Presidents, now collectors items, as well as political cartoons, the most ingenious of which was "Jeff Rampant, Jeff Subdued."

Illman & Pillbrow (Print #29), an early firm, was founded by Thomas Illman, born in England and engraving in London as early as 1824. By 1830 he had emigrated to America, establishing himself at Hudson Street, near St. Luke's Church, New York City. Illman Sons were engravers of portraits, 1845, for New York and Philadelphia publishers; and Illman Brothers in Philadelphia is an engraving business still in existence.

Another publisher (Prints #5, 24) was Punderson & Crisand, listed in New Haven directories until 1882 when the firm was succeeded by L. S. Punderson at 12 Center Street. Lemuel Swift Punderson, the son of Dr. Samuel Punderson and descended from John Punderson, one of the founders of New Haven, was born October 24, 1824. He married Mary L. Fuller, and died in Springfield, Massachusetts, October 11, 1910 where he had been living with his sons Samuel F. and Henry F. Punderson the last eight years of his life. Although his death notice in our obituary *Scrapbooks*, Volume 80, page 69 fails to mention him in connection with Punderson & Crisand or the firm of L. S. Punderson, Stauffer's *American Engraving Upon Copper and Steel* lists him as "an excellent engraver of portraits in stipple working in New York 1850–1855." Of his partner only his name, Emil Crisand, has been found.

The firm of the four Smith brothers, under its various names, is another landmark in American Lithography (Print #23). George Warren, Francis, Benjamin F. and David Clifford Smith of South Freedom, Maine were associated at different times with Tappan & Bradford, Boston; Michelin and Endicott in New York; Colnahgi of London; and Delarue of Paris. The brothers sold their printing establishment and went West in the panic of 1857, amassing a fortune in mining and real estate, largely in Nebraska. In 1864 the Parmalee Gold Mining Company, with headquarters in New York, received shipments of gold sent East by Benjamin Smith for the market. A year later the mining enterprise was sold, and the brothers set up a bonding business in New York City. Benjamin F. Smith was founder of the

View of Hartford (Print #7) from the Deaf and Dumb Asylum by Edwin Whitefield, artist and publisher of a long series of lithographic views

United States National Bank of Omaha, and one of the founders of the South Omaha Stockyards Company. In the 1880's the brothers settled on their estate, Warrenton Park, in Penobscot Bay, Maine.

Despite their number and popularity, little attention has been paid to the makers of panoramic views. Often merely the proper name is indicated, with an occasional first initial. Many of the prints were not dated. Of Hatch Lithography Company (Print #14) Mr. Peters says "they identified their work and artists more clearly than most." Through tracing the directories, for instance, we find that L. Schierholz (Print #24) was located in New Haven from 1860 to 1867. Charles Gildermeister of New York (Print #15) had offices at 200 Fulton Street, 1850–1; 289 Broadway, 1851–2; Carstensen & Gildermeister, 74 Broadway, 1852; 77 Nassau Street, 1852–3; 74 Broadway, 1853–4; 348 Broadway, 1854–5; and 52 John Street, 1856–8. In the case of A. Conant (Print #33) Peters says "Alban Jasper Conant, Boston, (1821–1914) was portrait painter, author, acquaintance of Lincoln's. Attribution of these views to him is pure conjecture." There were, however, outstanding makers whose work spoke for itself. Among them was Robert Havell (Prints #6, 6A), (1793–1878), born in Berkshire, England into a family of famous engravers. For quality of workmanship few have surpassed him, and he is perhaps best remembered as the engraver of Audubon's *Birds of America* series. He was the son of Robert, also an engraver, and Lydia (Phillips) Havell. His father early forced him into a learned profession with the result that his son left home in 1825. While looking for an engraver to do Audubon's birds, Robert, Senior found his son employed in Colnahgi & Company, London. In 1838 the work of 435 plates, 425 of which were executed by Havell, was completed. A year later, with his wife Amelia Jane Eddington and daughter, Havell followed Audubon to America to

make plates for the smaller and most popular *Birds of America* edition, published in New York in 1844. He settled first in Brooklyn, then Sing Sing [Ossining] on the Hudson. There, and at Tarrytown where he built his house in 1857, Havell painted, etched and engraved views of the Hudson and several American cities. He is buried in Sleepy Hollow.

Fitz H. Lane (Print #33), (1804–1865) was a noted marine artist born in Gloucester, Massachusetts. He became interested in lithography through the work of William S. Pendleton, studying under him in Boston. He returned to Gloucester to do many of the views of his native city.

Edwin Whitefield (Print #7) was born in England, 1816, and came to America in his early youth. He was an artist and publisher of a long series of views, the first copyrighted in 1845. From 1846 to 1856 he lived in New York, Ohio, Massachusetts and Canada. In 1856 he was in Minnesota serving as Agent for the Whitefield Exploration Association as well as Corresponding Editor of the *Daily St. Paul Minnesotian.* In 1879 he published *Homes of Our Forefathers* devoted to Massachusetts; in 1882 a similar volume on Rhode Island and Connecticut; in 1886 one on Maine, New Hampshire and Vermont. In 1889 he published a book comparing Boston, England to Boston, Massachusetts. He selected the best lithographers of the period for his views published by Endicott, Lewis & Brown, and Michelin and others. Mr. Peters says of him, "He must indeed have been one of those artists with a camera eye. Where he sat to get some of his views, unless he traveled with a balloon, will remain a mystery. He has added a great mass of detail to our store of Americana as well as an important pictorial record of many of our cities." Edwin Whitefield died in Dedham, Massachusetts, December 26, 1892.

Connecticut contributed several artists to this interesting phase of American art. Of these Jacob Weidenmann, publisher of the view of Hartford (Print #9) is listed in *Dictionary of American Biography* as a landscape architect. He was born in Winterthur, Canton Zurich, Switzerland, August 22, 1829, the son of Jacob and Elise (Gubbler) Weidenmann. He was apprenticed to an architectural firm in Geneva, was widely traveled, and served as engineer in Panama and Peru. His interest in landscape architecture developed about 1861 when he returned here as permanent resident to pursue the profession then very young in America. His association in Hartford as Superintendent of Parks 1861–1868, designer of Bushnell Park, Cedar Hill Cemetery, and Pope Park is an important one. In 1870 he removed to New York City where he published *Beautifying Country Homes: A Handbook of Landscape Gardening.* Added to these was his work with Frederick Law Olmsted on the grounds of Schuylkill Reservoir, Philadelphia; his work at Congress Spring Reservation, Arkansas; the grounds of the State Capitol, Des Moines, Iowa; and the State Hospital at St. Lawrence, New York. In 1888 he published *Modern Cemeteries* with hopes of compiling and publishing his designs in a volume to be titled *American Garden Architecture.* The work was never completed although he had prepared plates and illustrations, many of which are now on file in the New York Public Library. Concerning Mr. Weidenmann's view of Hartford, the *Hartford Times,* December 14, 1864, carried the comment, "We acknowledge the receipt of a handsome framed copy, of the beautiful bird's eye view of the city of Hartford, drawn by J. Weidenmann, the landscape gardener, whose taste and

capacity have been so well illustrated in the Park. It is a handsome picture, in size some two feet by one and a half, and presents a "bird's eye view" of Hartford, as the city would appear if the observer were to look down upon it from a point above Sharp's Rifle Factory. It is sold by subscription, at $5.00." That the city was grateful to Jacob Weidenmann for his outstanding work is evidenced by his obituary found in the *Hartford Daily Times*, February 10, 1893, here quoted in full: "There died in Brooklyn, N.Y., last Sunday afternoon [February 6, 1893] Jacob Weidenmann, a well-known landscape architect. Mr. Weidenmann lived in Hartford for several years, and while here he did the planting of the grounds at the Hartford Retreat for the Insane. These grounds were laid out by Fred Law Olmsted. Mr. Weidenmann also laid out Bushnell Park and Cedar Hill Cemetery, and did much private work in the city. He was about 63 years of age, and was born in Switzerland. He married a French lady [Anna Marguerite Svàcher], and soon after settled in Hartford where his three daughters were born. After living here for a number of years, he returned to his own country, bought a beautiful villa on Lake Constance, and lived the life of a country gentleman. But America had unfitted him for such a quiet existence; so, after three years of it, he sold his property and returned to this country. At the time of his death, Mr. Weidenmann was engaged in laying out the grounds of Henry Vilard, on the Hudson, the grounds of Banker Loeb of New York, the grounds of the State Insane Asylum in New York, and the Pope property in Hartford, which latter work he had so far completed that the plan can be carried out. His wife and three grown up daughters survive him." Curiously, no mention of Mr. Weidenmann's death is made in the *New York Herald Tribune* of February, 1893.

J. Denison Crocker, painter of a view of Norwich (Print #34) was born in Salem, Connecticut, November 25, 1823. At the age of nine he was apprenticed to a wagon-maker; and at twelve to a silversmith, becoming an expert in this latter trade. In 1840, while working in a chair factory, a portrait was brought in for varnishing. It was the first painting in oil he had ever seen, and so impressed him that he immediately produced a self-portrait. Crocker was untrained as an artist, but with the help of Charles Lanman who gave him a few hints, he was soon launched on an artist's career. From portraiture he turned to landscape painting to which he devoted the later years of his life. He was also inventor of a cork-cutting machine and file-machine, and was associated in business with his brothers in Norwich. Our obituary *Scrapbooks*, volume 67, page 6 states that he married Harriet Elizabeth Dillaby on September 2, 1849, and that he was the painter of most of the judges' portraits hanging in the Superior Court room, Norwich.

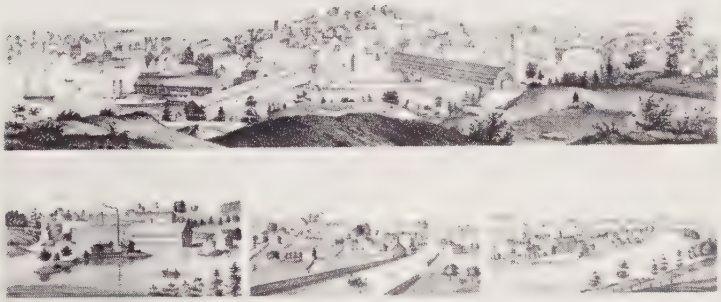
George Henry Durrie (Prints #25, 27), brother of the Hartford painter John, was born June 6, 1820. His father was John Durrie of Durrie & Peck, booksellers in New Haven. George H. Durrie studied painting two years with Nathaniel Jocelyn. At twenty-two he married Sarah A. Perkins, opening a studio in New Haven in 1842. Most of his work was done in that city with the exception of a few months spent in Monmouth County, New Jersey, under the patronage of Judge James S. Lawrence. Durrie was trained as a portrait painter, but turned to landscape for which he

is most noted. The 1853 Sarony & Company lithographs of East Rock and West Rock, New Haven, from paintings by Durrie, were printed but never published. The prints reverted to the artist whose family, after his death, sold them in pairs at a nominal price. His obituary which appeared in the *New Haven Daily Palladium* of October 17, 1863 reads: "The death of Mr. Durrie [October 15, 1863] casts a deep gloom over his native city and many hearts elsewhere. Few men have passed away leaving a purer memory or a sadder void in the hearts that loved him. To such all eulogies must seem cold. As an artist he is well known to all for his truth to nature, harmony of color, and exquisite finish. From his rare modesty, which has led him to shrink from society, and his devotion to home, many who have long been familiar with the genial face of the artist, have known little of the inner life and spirit of the man." From March 12 to April 13, 1947, the Wadsworth Atheneum held a special loan exhibition of Durrie's works with a catalogue, *George Henry Durrie, 1820–1863, Connecticut Painter of American Life,* containing a biographical sketch by Miss Bartlett Cowdrey. Fifty-three portraits and landscapes were shown—a distinct tribute to George H. Durrie, "New England Farm-Scene Painter."

Joseph Ropes (Prints #8, 30) was a crayon artist and teacher living in Hartford from 1851 to 1865. In 1865 he went to Italy, returning to settle in Philadelphia eleven years later. He studied under John R. Smith in New York, and at the National Academy; and was the author of a book on linear perspective. He was born in Salem, Massachusetts, in 1812, and was not able to study art until thirty-five years old. The scope of his work on panoramic views is best described in an item which appeared in the *Hartford Daily Times* of December 5, 1855: "We have been much gratified in examining a very fine and complete panorama of a [sic] this city which has been painted for Col. Colt by J. H. Ropes, one of Hartford's artists. It is a sketch taken from the Center Church steeple and is painted upon five panels, which are intended to be placed in the sides of the cupola of Col. Colt's new house on Wethersfield Avenue. The various features of the city are presented with remarkable fidelity, and most of the prominent buildings, including all the churches and the greater part of the conspicuous private houses are presented just as they are. The extent of the city, with its piles of bricks and mortar stretching away on both sides is seen to advantage in this view. The river was sketched at a time when the water was quite high, and Colt's meadows (then unprotected by the Dyke) are flowed. The different sections of the Panorama are painted with a faithful minuteness of detail, and the general view is quite satisfactory. Mr. Ropes is about to make a visit to Italy, and intends to remain a year or two in Florence. His stock of drawings, paintings, books, furniture, etc., is to be sold at auction at his studio, over Southmayd's saloon, 150 Main Street, on Friday forenoon next. Some of his studies are very fine selections, and his original drawings include many pictures of a high meritorious character." The Society is fortunate in having Mr. Ropes' original drawing of the *Flood of 1854, at Hartford. On the 1st of May 1854, The Connecticut River Rose to the Unprecedented Height of 28½ feet above low water mark* (Print #8).

Julius Theodore Busch (Print #15) advertised extensively in the Hart-

ford newspapers and directories, 1851–1858, as an art teacher with studios on Main Street. He was born in Dresden, Germany in 1821, educated at the Dresden Academy, and came to Hartford in 1850. He married Harriet Smith Howe in 1854 and, rising from circumstances of near poverty, he became a successful and popular artist with large classes at the New Britain Normal School, Hartford Female Seminary, Deaf and Dumb Asylum, and Hartford High School. The *Hartford Daily Times* of October 1, 1851 said of his panoramic view of the celebration at Litchfield: "Mr. Julius Busch, an artist of much merit, whose rooms are in Jane's Building in this city, has drawn a very accurate representation of the Centennial Celebration at Litchfield, giving a view of the tents on the green, churches, etc. Among other remarkable objects presented in the engraving, the artist has sketched Senator *Truman Smith* standing in a meditative position by a large tree. Copies of the picture can be had of Brown and Parsons." Twice Busch visited Germany, and on September 13, 1858, returning to America on board the Hungarian steamer "Austria," he was one of the 500 passengers lost when the vessel burned at sea. Of the survivors, the *Hartford Courant*, September 28, 1858 said, "It will be seen by reference to the above list of the saved that the name of Mr. Busch of this city does not appear, and it is now almost certain that he is among the large number who met so awful a death." As a tribute to J. Busch, the *Hartford Courant* of November 12, 1858 contained the item "We saw yesterday at Gladwin's rooms, No. 22 Hungerford and Cone's block, a portrait of the late Prof. Busch, done in pastels, cabinet size, by Mr. C. L. Cheney who has associated himself with Mr. Gladwin and will



Norwich in 1853 (Print #34) from a painting by J. D. Crocker, an untrained artist who had been a wagon-maker, silversmith, and inventor in Norwich

give lessons in oil and other painting. The portrait is an excellent likeness and we understand that it is to be placed in Brown and Gross' window for a few days, where our citizens who remember Mr. Busch can have an opportunity of examining it." H. W. French in *Art and Artists in Connecticut*, writing in 1879, describes Julius Busch as "a man of unusually small figure, brown hair, and sandy beard, quiet and undemonstrative, always following diligently the occupation of the hour." His widow married a second time to Ezra Kingsley of Floyd, New York, and died July 15, 1892. The following advertisement appeared in the *Hartford Courant* of December 7, 1858, ending the career of this talented Hartford artist who died only thirty-seven years of age.

Works of Art for Sale.

AN opportunity is now afforded the friends of the late Prof. J. Busch, of this city, for the purchase of his fine collection of Oil Paintings, comprising both those of his own production and choice studies of other masters. These works are now on exhibition at his old rooms, and the citizens of Hartford are respectfully invited to call and examine them.

Also for sale, a large assortment of Drawing Studies both heads and landscapes, which will be disposed of at a low price.

Messrs. GLADWIN & CHENEY will be happy to wait upon those disposed to call at Room 22 Hungerford & Cone's Block. 6d dec 6

We have compiled a check-list of all panoramic views owned by the Society. Many of the names still remain a puzzling part of 19th century Americana, but we hope that through such a list further light may be thrown upon this interesting subject.

Those marked with an asterisk are included in the exhibition.

*1. *Bridgeport, Conn., 1882.* W. O. Laughna, Art Publishing Co. N.Y. Charles Hart Lith. 36 Vesey St. N.Y. 27⅜ x 34¾ inches. [colored]

*2. *View of Clinton, Connecticut.* O. H. Bailey & Co. Publishers, Boston. 1881. [principal buildings numbered and keyed] 18¼ x 24¼ inches.

*3. *View of Danbury, Conn. 1875.* Pub. by Fowler & Bailey. C. H. Vogt Lith. Milwaukee, J. Knauber & Co. Printers. Drawn by O. H. Bailey. 18 x 26 inches. [colored]

*4. *Farmington and the Valley of the Tunxis. From the South East.* T. H. Darrow, Del. Lith. of E. B. & E. C. Kellogg, Hartford, Conn. 15 x 22 inches.

*5. *Rectory School, Hamden, Conn. Rev. C. W. Everest, Rector.* Lith. Punderson & Crisand, New Haven, Ct. [ca. 1865] 17 x 25 inches.

6. *View of the City of Hartford. Connecticut.* Published by W. A. Coleman 205 Broadway for Robt Havell Sing Sing N.York. Copyright 1841. Painted & engraved by Robt Havell. Printed by Wm Neale. 12⅝ x 18½ inches.

6A. *View of the City of Hartford. Connecticut.* Published by W. A. Coleman 205 Broadway for Robt. Havell Sing Sing N. York. Painted & engraved by Robt. Havell. Coloured by Havell & Spearing. Printed by Wm. Neale. [1841] 12½ x 20 inches.

*7. *View of Hartford, Ct. From the Deaf and Dumb Asylum.* New York. Published by E. Whitefield. 1849. 18½ x 36 inches.

8. *Flood of 1854, at Hartford. On the 1st of May 1854, The Connecticut River Rose to the Unprecedented Height of 28½ feet above low water mark.* Drawn by J. Ropes. Lith. of E. C. Kellogg. Copyrighted 1854. 12½ x 23¼ inches.

*9. *City of Hartford, Conn.* Published by J. Weidenmann, Hartford, Conn. John Bachmann, Lith. [ca. 1864] Printed by F. Heppenheimer, 22 & 24 N. Wm St. N.Y. 16¾ x 23¼ inches. [colored]

10. *View on Main Street, in Hartford, Conn.* Phoenix Insurance Co., of Hartford. 1866. Has vignettes: *"Hitching Up" "Taking up" "At the Fire" "Going Home"* 24 x 32½ inches. [colored]

*11. *View of Hartford, Conn.* Published by John Welk, 605 Sansom Str. Philad. Printed by P. S. Daval Son & Co, Phil. J. Bachman del & lith. Copyrighted 1869. 24¾ x 34 inches. [birdseye view from East Hartford]

12. *City of Hartford, Connecticut, 1877.* Drawn & Pub. by O. H. Bailey & Co., Boston. 23 x 25 inches. [birdseye view from East Hartford. Similar to #13 lacking vignettes, but with a numbered key to buildings and points of interest]

*13. *City of Hartford, Connecticut, 1877.* Drawn & Pub. by O. H. Bailey & Co., Boston. 25 x 33 inches. [vignettes] [birdseye view from East Hartford]

*14. *Connecticut Fire Insurance Company. Hartford.* Hatch Lith Co. 32 & 34 Vesey St., N.Y. & 8 Summer St, Boston. [ca. 1880] 20 x 26 inches. [colored] [view of Hartford from Asylum Hill, just west of railroad station]

15. *View of the great Centennial Celebration at Litchfield [Conn.] on the 13th & 14th of August 1851.* Drawn from nature by J. Busch. Print by Nagel & Weingartner N.Y. Lith. by Ch. Gildemeister 289 Broadway N.Y. 10⅜ x 15½ inches.

16. *Aero View of Manchester, Connecticut, 1914.* Hughes & Bailey, Publishers, 39–43 Gold St. New York. 29¼ x 40 inches.

*17. *City of Meriden, Conn. 1875.* Drawn & Pub. by O. H. Bailey & Co. C. H. Vogt, Lith. J. Knauber & Co. Print. Milwaukee. 21½ x 26½ inches. [colored] [principal buildings numbered and keyed]

*18. *Middletown, Conn.* Publ. by S. N. Gaston, New York. Drawn from Nat. by Fr. Meyer. Prd by Dumcke & Keil, 12 Frankfort St. N.Y. 22 x 30 inches.

*19. *Middletown, Conn. Revised 1877 edition.* By O. H. Bailey. 23 x 28¼ inches. [principal buildings numbered and keyed]

20. *Aero View of Middletown, Conn. 1915.* Hughes & Bailey Publishers, 39–43 Gold St., New York. 24 x 34¾ inches.

*21. *View of New Britain, Conn.* Drawn from nature & lith. by H. Knecht. Printed by J. Rau, 381 Pearl St., N.Y. [ca. 1860] 17¼ x 24½ inches. [vignettes]

*22. *View of New Britain, Conn. 1875.* C. H. Vogt, Lith. Milwaukee. J. Knauber & Co. Print. Drawn & Pub. by O. H. Bailey & Co. 20¼ x 26 inches. [colored]

*23. *New Haven, Conn. From Ferry Hill.* B. F. Smith, Jr. del. D. C. Smith, direxit. Tappan & Bradford's Lithog. Boston. Published by D. C. & B. F. Smith, Jr. 1849. 21 x 38 inches.

24. *New Haven, Conn. View from East Rock.* Drawn from nature & lith. on Stone by L. Schierholz, Artist. Printed by Punderson & Crisand, N.H. 19 x 24 inches.

25. *East Rock, New Haven.* From a painting by G. H. Durrie. Lith. of Sarony & Co. New York. Copyrighted 1853. 16½ x 22 inches. [colored]

*26. *New Haven, From East Rock, 1853.* T. H. Darrow, Del. Lith. of E. C. Kellogg, Hartford, Conn. 13⅜ x 22 inches. [colored]

27. *West Rock, New Haven.* From a painting by G. H. Durrie. Sarony & Co. Lith. New York. Copyrighted 1853. 15¼ x 22 inches. [colored]

*28. *City of New Haven, Conn. 1879.* Drawn & Pub. by O. H. Bailey & J. C. Hazen, Boston. 25½ x 37½ inches. [birdseye view]

29. *New Haven, Conn. Comprising a view of the Episcopal & Presbyterian Churches, State House & Yale College.* New York—Drawn Engraved & Published by Ilman & Pilbrow, 4 Wall Street. [1827] 14¾ x 21½ inches.

*30. *View of New London. From Fort Griswold.* Published by Holmes & Co. Drawn by J. Ropes. Lith. of E. C. Kellogg, Hartford, Conn. 18½ x 36 inches.

31. *New London, Conn. 1876.* Drawn & Pub. by O. H. Bailey & Co. Boston. C. H. Vogt, Lith. Milwaukee. 24 x 36 inches.

*32. *Norwich, Conn.* 9 x 16¼ inches. [oil on wood panel which formed part of a wall]

*33. *View of Norwich, from the west side of the River.* Published by A. Conant. Sketched from nature by Lane. Lith. & Printed in colors by Sarony & Major, 117 Fulton St. New York. 1849. 15 x 18½ inches. [colored]

*34. *View of Norwich, from the South. 1853.* Painted by J. D. Crocker. Published by Holmes & Co. Lith. of E. C. Kellogg. 25 x 32½ inches. [colored]

*35. *Norwich, Conn. Norwich Falls. Norwich Town. Greenville (Norwich).* Drawn from nature & lith. by H. Knecht. Printed by J. Rau, 381 Pearl St. New York. 17½ x 30½ inches. [colored]

*36. *City of Norwich, Conn. 1876.* Drawn by O. H. Bailey & Co. C. H. Vogt. Lith. Milwaukee, Wis. Printed by J. Knauber & Co. 22 x 34¼ inches.

*37. *View of Plymouth Hollow, 1852.* T. H. Darrow, Del. Plymouth. Lith. of E. C. Kellogg, Hartford, Conn. 11½ x 19 inches.

*38. *View of Putnam, Conn. 1877.* Drawn & Pub. by O. H. Bailey & Co. Boston. C. H. Vogt lith. Milwaukee. Printed by J. Knauber & Co. 16½ x 25¼ inches. [colored] [birdseye view with principal buildings numbered to key]

*39. *View of Rockville, Conn. 1877.* Published by O. H. Bailey & Co. Boston. Lith. & Print. by J. Knauber & Co. Milwaukee, Wis. 21¾ x 26 inches.

*40. *Rockville, Connecticut, 1895.* O. H. Bailey & Co. Lith & Pub. Boston. 25½ x 34 inches.

41. *Sag Harbor, (L.I.) N.Y. View from the North.* O. H. Beers, Pinxt. Lith of D. W. Kellogg & Co., Hartford, Ct. 16 x 24¾ inches.

*42. *View of Stafford Springs, Conn. 1878.* Published by O. H. Bailey & Co. Boston. 22 x 27 inches.

*43. *View of Stonington, Conn.* O. H. Bailey & Co., Publishers, Boston, 1879. 22 x 32 inches.

*44. *Stonington, Connecticut.* National View Co. 36 Columbus Ave, Boston. 26¼ x 35½ inches.

45. *Terryville, Ct. Litchfield Co.* [vignette in corner] *Pequabuck or Terryville Station.* Geo. E. Norris, Brockton, Mass. [ca. 1890] 15 x 22 inches.

46. *Bird's Eye View of Thomaston, Connecticut.* Hughes & Bailey, N.Y. 1908. 28¼ x 34 inches.

*47. *Torrington, Conn. 1889.* Drawn & Published by Geo. E. Norris, Brockton, Mass, 1889. The Burleigh Lith. Est., Troy, N.Y. 15 x 30¾ inches.

48. *Willimantic, Conn., 1882. From Blake Mountain.* W. O. Laughna, Art Publishing Co. N.Y. Charles Hart. Lith. 36 Vesey St. N.Y. 24 x 32 inches. [colored]

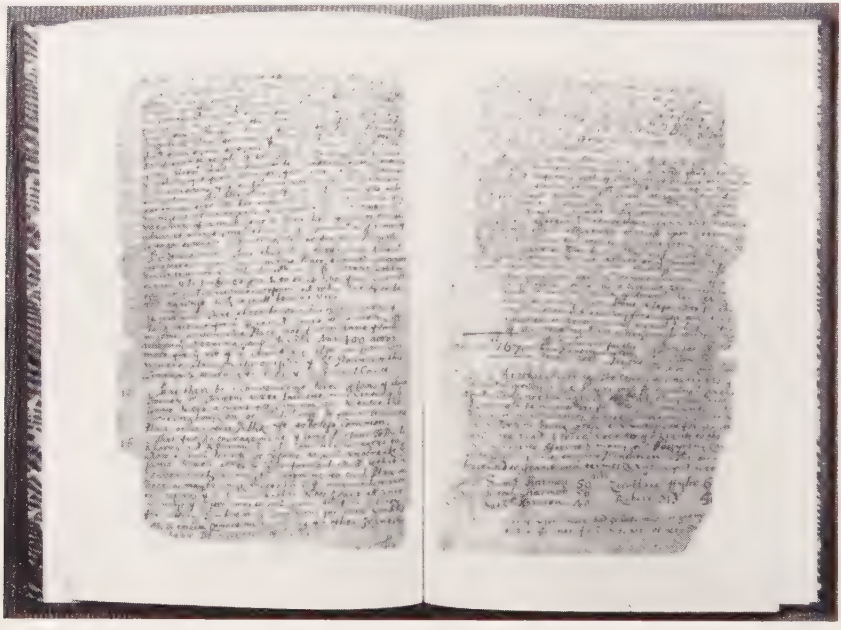
49. *View of Windham, Conn. in 1815. (from the East.)* Lith. of E. B. & E. C. Kellogg, Hartford, Conn. 13½ x 19½ inches.

*50. *View of Winsted, Conn. 1877.* Drawn & Published by O. H. Bailey & Co. Boston. C. H. Vogt & Co. Lith. Milwaukee. 20 x 27¾ inches. [colored]

51. *Bird's Eye View of Winsted, Connecticut.* Published by O. H. Bailey, N.Y. 1908. 34½ x 38½ inches. [business directory at bottom]

Preservation

A major problem of museums is that of preservation. It is not only a decision as to what should be done—repairing, restoration or preservation—but also finding funds with which to do it. Rarely is an object ready for exhibition when acquired. Chairs need rush or cane seats, chests have improper hardware or heavy coats of varnish, canvas on paintings is weak, requiring relining, and prints are stained and must be matted or protected.



First Book of Town Records, Suffield, 1670/71—1676/77, silked and bound

Preservation is also a problem in research libraries. Books and pamphlets must be protected, manuscripts require careful storage and in certain cases treatment to repair breaks, folds and stains. Storage requires special facilities, not only for accessibility, but also to protect from dust and excess handling.

Donors for the purpose of Preservation are few and far between. Income is rarely sufficient to cover current acquisitions, let alone the backlog accumulated over many years. Since 1940, we have been restoring annually an average of two paintings a year; and binding funds barely cover necessary repair and rebinding of reference materials, periodicals and newspapers.

We were extremely fortunate when, in December, 1953, the Hartford Foundation for Public Giving granted our request for $4,500 with which to preserve library and museum objects. This by no means covered all that

Walnut Queen Anne side chair, bell shaped seat, refinished and reupholstered

should be done, but was an excellent start. The exhibition arranged in the first floor gallery March through April 23 illustrated accomplishments made possible with these funds and how badly more funds are needed.

Under the Library there are examples of physical rehabilitation as in the case of silking the "First Book of Suffield Records 1671–1677," and the mounting of large 1790 Hartford Surveys by Solomon Porter. Protection of rare pamphlets is provided with the special pamphlet cases, and manuscripts are protected in the storage boxes especially made for that purpose. Since proper storage is essential in preservation, a vertical file for filing more than 1300 family Bible records alphabetically was secured. This eliminates more than 400 three-foot shelves required to shelve the volumes. A storage file for post card views of Connecticut aids in their preservation. More than two thousand are now filed by towns and readily available for the first time.

Preservation in the Museum includes restoration to original condition and as, in the case of the John Warner Barber sketches and drawings, matting them so they may be exhibited without danger. A number of chairs were refinished, tightened, and when required, upholstered. Ten paintings were

relined and restored. Storage for hundreds of prints was secured through the purchase of two ten-drawer metal cabinets, and tarnish-proof bags were purchased to store the entire silver collection when storage is necessary.

We are confident the exhibition has resulted in a better understanding of the problem of preservation, storage, and maintenance of a reference library and historical museum. It is a problem which multiplies with growth and age. We sincerely hope that gifts for the purpose will be stimulated as a result.

Out of State Members Admitted April 6, 1954—January 4, 1955

Kingsley de Roche Bundy
Portland, Ore.
Clara Day Capron
Santa Cruz, Calif.
Mrs. Fred R. Clouse
Lincoln, Nebr.
Rebecca Louise Crittenden
Belding, Mich.
Rev. C. Telford Erickson
Claremont, Calif.
Mrs. C. Telford Erickson
Claremont, Calif.
Arthur Clyde Fox
Dunedin, Fla.
Philip Curtiss Harmany
Charleston, Ill.
Mrs. John W. Knorr
Roswell, N. Mex.
Mrs. Eral M. Knutson
Alma, Wisc.
Mrs. Thomas E. Luebben
Dillon, Mont.
Samuel H. Mills
Denver, Colo.
George L. Miner
Providence, R.I.
Mrs. David S. Moss
Woods Cross, Utah
Mrs. William E. Nobbe
Rossford, O.
Leonard John Panaggio
Newport, R.I.
Mrs. Campbell Park
Portland, Ore.
Carl Leslie Perrin
New Hartford, Iowa
Mrs. Frank D. Phinney
Cincinnati, O.
John Bernard Potter, Jr.
Mohawk, N.Y.
Dorothy Rowley
La Porte, Ind.
Fred Boswell Shippee
Churchville, Pa.
Howard Hoyt Shiras, M.D.
New York, N.Y.
Reuben Spencer Simpson
Lyons, N.Y.
Mrs. Gretchen Harrison Sipes
Marshalltown, Iowa
Mrs. W. B. Stone
Cairo, Ill.
Mrs. R. H. Thompson
Burt, Iowa
Mrs. Dorothy M. Veerman
East Rochester, N.Y.
Herbert St. John Webb
Montclair, N.J.
Ruth West
Muncie, Ind.
Mrs. F. M. Williams
Watertown, N.Y.

Out of State Members Admitted February 1, 1955—April 5, 1955

Mrs. Grant E. Beardslee
Clarkston, Mich.
Leslie E. Brace
Westfield, N.J.
John O. Cole
Upper Montclair, N.J.
Herbert C. Darbee
Southbridge, Mass.
Mrs. Myron Dollison
David City, Nebr.
Mrs. T. S. Farrell
Lakeview, Ore.
Burton Franklin
Signal Mountain, Tenn.
Sybil Guckes
Philadelphia, Pa.
Mrs. Thomas Kendall Haddath
Hempstead, L.I., N.Y.
Mrs. Camilla H. Hastings
Mesa, Ariz.

ACORN CLUB PUBLICATIONS

Have you ever wondered who wrote the first medical book in Connecticut; what winter was the coldest with heaviest snows; when wages for men were $9 and for women about $3.35 a month; where cheese making was a big business; or why the salmon ceased to run in the river? If so, you will be interested in a series published by the Acorn Club.

In January 1800, the Connecticut Academy of Arts and Sciences sent a circular letter to each town. With the answers to thirty-two questions, they proposed to publish a "Statistical History of Connecticut." Unfortunately only a small portion was ever published. A number of these letters written between 1800 and 1812 are in the possession of The Connecticut Historical Society and are being printed by the Acorn Club. Only 75 copies of each are for public sale and in some cases, less than ten are still available. They are handsomely printed, in Caslon, on Worthy Aurelian paper, Fabriano cover, size 6 x 9 inches. Now available:

East Windsor in 1806 by David McClure, 26 pp. Price $3.50
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20% discount to members. Connecticut residents please add 3% Sales Tax. Postpaid.

CHARLES G. WOODWARD LOAN COLLECTION

One of the advantages of membership in the Society is the use of a genealogical loan collection. This is a growing collection, in fact it is growing so rapidly that it is impossible to keep a published list of titles available even reasonably up to date. It consists of copies of the *Vital Records of Connecticut* series, genealogies published by the Society, many genealogies and town histories of Connecticut and such series as the *Register* of The New England Historic and Genealogical Society. All of these volumes are available to members at a rental charge of fifty cents a month for each title.* Your inquiries as to specific titles that are available are welcomed.

* Duplicates received during the last six years have been added to the collection.

Exhibitions

CONNECTICUT VIEWS ON STAFFORDSHIRE CHINA
January 18 to June 1, 1955
Gallery 2

PANORAMIC VIEWS OF CONNECTICUT
Started February 1, 1955
Gallery 1

COINS FROM THE SOCIETY'S COLLECTION
Started April 23, 1955
First Floor Exhibition Room

COMING EXHIBITIONS

PORTRAITS BY RICHARD, WILLIAM and J. WILLIAM JENNYS
CONNECTICUT CHAIRS, 1650–1800
MECHANICAL TOY BANKS

The Connecticut Historical Society
HARTFORD 5 CONNECTICUT
Chartered 1825

Gentlemen:

I herewith enclose admission fee of $5.00 and make application for .....* membership in The Connecticut Historical Society, located in Hartford, and if admitted, I agree to conform to the By-laws of the Society.

(Name in full) .....

(Residence) .....

Place of Birth, ... Date of Birth, ...

Where Educated, ... Occupation, ...

..... 19.....

I hereby recommend the above application.

.....

A Member of the Society.

Active, $5.00 dues
*Associate (out-of-state), $3.00 dues
Contributing, $15.00 dues